



School of Music

VIENNESE VISIONS Symphony Orchestra

Huw Edwards, conductor
Jennifer Nelson, clarinet soloist

FRIDAY, OCT. 10, 2014
SCHNEEBECK CONCERT HALL
7:30 P.M.

“Tick-Tock Polka” from *Die Fledermaus* Johann Strauss Jr.
(1825–1899)

Five Movements for Strings, Opus 5. Anton Webern
(string orchestra version, 1929) (1883–1945)

Heftig bewegt (Vehemently and agitated)
Sehr langsam (Very slow)
Sehr lebhaft (Very lively)
Sehr langsam (Very slow)
In zarter Bewegung (In tender motion)

Clarinet Concerto in A Major, K. 622 Wolfgang Amadeus Mozart
Adagio (1756–1791)

Rondo: Allegro

Jennifer Nelson, clarinet

INTERMISSION

Gold and Silver Waltz, Opus 79 Franz Lehár
(1870–1948)

Symphony No. 5 in C Minor, Opus 67 (finale) Ludwig van Beethoven
Allegro–Tempo I–Allegro–Presto (1770–1827)

SYMPHONY ORCHESTRA

Huw Edwards, conductor

VIOLIN I

Zachary Hamilton '15,
concertmaster
Jonathan Mei '16
Larissa Freier '17
Marissa Kwong '15
Sarah Rogowsky '18
Brandi Main '16
Naomi Schroder '18
Nicolette Andres '15
Abby Scurfield '16
Rachel Lee '15

VIOLIN II

Clara Fuhrman '16,
principal
Sophia El-Wakil '16
Lauren Griffin '17
Sarah Tucker '17
Reilly Rosbotham '15
Kate Rogan '18
Alex Hsu '18
Megan Takasaki '15

VIOLA

Elaine Kelly '15,
principal
Forrest Walker '17
Rachel Leong '18
Kim Thuman '16
Emily Doyle '15
Sarah Mueller '17
Jordan Goldstein '18
Claire Helmberger '18
Melissa Meharg '17
Liam Horner '16
Kasey Stern '18
Spencer DeChenne '15

CELLO

Faithlina Chan '16,
co-principal
Anna Schierbeek '16,
co-principal
Bronwyn Hagerty '15
Will Spengler '17
Christine Sears '18
Georgia Martin '15
Jesse Jenks '18
Savannah Brosius '18

BASS

Kelton Mock '15,
principal
Jesse Kuras '18
Max Hirtz-Wolf '17

FLUTE and PICCOLO

Whitney Reveyard '15
Megan Reich '17

OBOE

David Brookshier '15
Amanda Thompson '14, M.A.T.

CLARINET

Delaney Pearson '15
Jenna Tatiyatirairong '16

BASSOON

Kelsey Tryon '18
Troy Cornelius '15

FRENCH HORN

Billy Murphy '16
Andy Rodgers '15
Rosa Dale-Moore '16
Thomas Weingartner '14

TRUMPET

Gavin Tranter '16
Lucy Banta '17
Andy Van Heuit '17

TROMBONE

Daniel Thorson '15
Stephen Abeshima '16
Wesley Stedman '16

TUBA

Zane Kistner '17

TIMPANI and PERCUSSION

Nils Larsson '17
Emily Doyle '15
Rachel Leong '18
Kassidy Giles

HARP

Rosalie Boyle '17

SOLOIST

JENNIFER NELSON, affiliate faculty artist, clarinet, is currently principal clarinet with Pacific Northwest Ballet and Auburn Symphony orchestras. She has a very active freelance career, including playing Broadway-style shows at the 5th Avenue and Paramount theaters, serving as an extra with Seattle Symphony and Opera orchestras, and recording for various television and film scores. She is an artist in residence, in clarinet, at University of Washington, in addition to maintaining a very busy private teaching studio in her home in north Seattle. Ms. Nelson has traveled throughout the United States with the national touring companies of Phantom of the Opera and New York City Opera. In addition to her stateside concerts, orchestral and recital performances have taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and India.

CONDUCTOR

HUW EDWARDS is in his third year as the director of orchestras at University of Puget Sound, following a very promising start with the orchestra. Highlights from last season include Butterworth's *A Shropshire Lad*, Rossini's *William Tell Overture*, *Mala Suite* by Lutoslawski, and West Coast premieres of works by Lauren Wells and David Mendoza. Born in Wales, Great Britain, Mr. Edwards holds degrees from University of Surrey in England, and Southern Methodist University in Dallas. Mr. Edwards came to the Northwest from Chicago, Ill., where he was a lecturer and doctoral candidate at Northwestern University. He has been active as a conductor since the age of 17, when he was appointed music director of Maidstone Opera Company in England—a post he held for six years. He came to the United States in 1988 on scholarship to attend SMU in Texas. His principal teachers have been Simon Johnson and Barry Wordsworth (London), Anshel Brusilow and Eduardo Mata (Dallas), and Victor Yampolsky (Chicago).

Mr. Edwards has been the music director of Olympia Symphony Orchestra for the past 11 years. There has been a continued sense of excitement in Olympia following his appointment, and he is credited with greatly improving the quality of the orchestra, selecting challenging yet rewarding programs, and being very active in the community. Mr. Edwards is also a guest lecturer at South Puget Sound Community College, where he has taught music appreciation and presents “brown bag” talks to the campus community.

From 2000 to 2012, Mr. Edwards was music director of Portland Columbia Symphony in Oregon. He stepped down from this post in June 2012, and was immediately named the orchestra's conductor emeritus and principal guest conductor. From 2002 to 2005, Mr. Edwards was music director of Seattle Youth Orchestras, and was a faculty member at Marrowstone Music Festival from 1998 to 2005. He moved to Seattle after seven memorable seasons (1995–2002) as music director of Portland Youth Philharmonic in Oregon, which included numerous innovations, a coveted ASCAP Award, and landmark tours to Canada, New Zealand, and Australia.

Active as a guest conductor, Mr. Edwards has performed with Oregon Symphony,

Vancouver Symphony, Wisconsin Chamber Orchestra, Eugene Symphony, Yakima Symphony, and Salem Chamber Orchestra; has worked with the symphony orchestras of Dallas and Memphis; and has performed in Hong Kong, New Zealand, Australia, and throughout the United Kingdom. Recent guest conducting engagements include University of Tennessee Symphony Orchestra in Knoxville, Northwest Mahler Festival Orchestra, Portland Conservatory Orchestra, Orchestra Seattle/Seattle Chamber Singers, Ballet Northwest, and Stradivari Orchestra at Chamber Music Camp of Portland. Mr. Edwards has been the guest clinician with the all-state orchestras of Utah, Nebraska, Texas, Montana, and Washington, and has been invited to conduct the Junior All-State Orchestra in Spokane next February.

VIENNESE VISIONS

Vienna has long been considered (especially by the Viennese themselves) to be the musical epicenter of Europe. It has an august tradition, had the stability of Habsburg continuation—centuries of fertilizing the soil for extraordinary things to grow—and it was always a magnet for great artists and thinkers. One of the most quintessentially Viennese pieces is **Johann Strauss’** operetta *Die Fledermaus* (1874), a favorite around the holidays as it is set on New Year’s Eve. The delightful **“Tick-Tock Polka”** illustrates the bubbly spirits and high jinks that pervade this work.

Known as a conservative city, Vienna is famous for its prideful character and imperial decorum; it feels like it will be 1877 forever in Vienna! It is remarkable that a city steeped in such tradition became so radical; there was an enormous groundswell of creativity during the first decade of the 20th century, when Vienna almost became a laboratory for the end of the world. Along with Arnold Schoenberg and Alban Berg, **Anton Webern** became part of the “Second Viennese School” and the rise of atonal, or “twelve-tone music.” Vienna is a city of contradictions and these composers (along with Freud, Klee, Klimt, Gerstl, Zemlinsky, etc.) tapped into the darker side of the mind and tried to break the sartorial facade. Webern originally composed the **Five Movements** for string quartet (1905) and it is his first atonal piece. He orchestrated the pieces in 1929; they are brief, possess an economy of utterance, and incorporate an array of textures, Expressionist techniques, and mirror-image thematic cells. Have we ever really digested the atonal style of the Second Viennese School...?

Mozart had moved from his native Salzburg to Vienna in 1781, and authored a series of epoch-making operas and piano concertos. Among his final handful of pieces is the sublime **Clarinet Concerto** (1791), and like all of his purely instrumental pieces the influence of opera and the theater can be detected on every page. The valedictory *Adagio* is so simple yet so profound, while the *Allegro* is one of Mozart’s greatest Rondo designs.

Johann Strauss was dubbed the “Waltz King” and his many waltzes remain so popular to this day. **Franz Lehár** made his fortune composing operas and operettas in Vienna during the post-Strauss era, the most famous being *The Merry Widow*. Of his 65 waltzes, the greatest is arguably the ravishing **Gold and Silver Waltz**, penned in 1899 as a memorial tribute to Johann Strauss—who had died earlier that year. The piece is a sequence of four waltzes (allowing more than one partner to get on the

dance card) and it contains curvaceous and opulent melodies that linger long in the memory.

Beethoven was a naughty boy: he broke all the rules. Although the first movement of his lauded **Fifth Symphony** has become known the world over for its incessant four-note motto, the **final movement** is a true watershed piece, as it is the first symphony to include piccolo, trombones, and contrabassoon. It was also the first time that Beethoven had connected movements without the customary break in a symphony, something he would do frequently after completing this noble work in 1808. We will actually start playing from the end of the spectral third movement (*Scherzo*) as the transition to the finale is a momentous event—and the composer will go on to recall the *Scherzo* music in the middle of the explosive *finale*. The music is eerie and there seems to be no escape from C Minor. Against an ashen background a pedal in the timpani appears which, however unthinkable, will become the root of C Major in a blaze of orchestral splendor. This is revolutionary music for a revolutionary age: Beethoven would live through the Napoleonic wars and the Fall of Vienna, and it feels as if this incendiary movement came directly from the salvos at Trafalgar.

Program Outline by Huw Edwards

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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Saturday, Oct. 11, 4:30 p.m. Performance: Fall Choral Concert—featuring all university vocal performance groups, Schneebeck Concert Hall. Free

Saturday, Oct. 11, 7–9 p.m. Piano Master Class with Yoshikazu Nagai '92, faculty, San Francisco Conservatory of Music, Schneebeck Concert Hall. Free

Sunday, Oct. 12, 2 p.m. Performance: Faculty Recital Series: *Works for Solo Piano and Piano/Four Hands from "Complete Works of Glazunov" CD Release Concert*, Duane Hulbert, piano, faculty; Yoshikazu Nagai '92, piano, guest artist, Schneebeck Concert Hall. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Monday, Oct. 13–Sunday, Nov. 16 Collins Memorial Library Exhibit: Jewelry by Tacoma artist Petra Winnwalker, Collins Memorial Library. Free

Tuesday, Oct. 14, 7 p.m. Honors Program Fall Film Series: *Hamlet*, Wyatt Hall, Room 109. Free

Friday, Oct. 24, 2–3 p.m. Percussion Master Class: Evelyn Glennie, guest artist, virtuoso percussionist, Schneebeck Concert Hall. Free

Friday, Oct. 24, 7:30 p.m. Performance: Wind Ensemble, *Wildflowers for Winds*, Gerard Morris, conductor, Schneebeck Concert Hall. Free

Saturday, Oct. 25, 10 a.m.–12n Puget Sound Book Artist Talk: "Tools of the Trade," by Puget Sound Book Artists, Collins Memorial Library, Room 020. Free

Sunday, Oct. 26, 2 p.m. Performance: Jacobsen Series: *Romantic Bass Trombone and Friends*, faculty brass will be featured along with guest artist John Rojak, faculty, The Juilliard School, and member of American Brass Quintet, Schneebeck Concert Hall. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Sunday, Oct. 26, 6 p.m. Low Brass Master Class: John Rojak, trombone, guest artist, faculty, The Juilliard School, and member of American Brass Quintet, Schneebeck Concert Hall. Free

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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